

and to which he will return after his engagement at Chase's. With a strong supporting company, Mr. Hawkey will appear in the one-act comedy, "Time Is Money," which is said to present this distinguished artist in a role entirely suited to his talents and bettling his distinction as an actor. Miss Norton and Paul Nicholson, recent recruits from comic opera, will be seen in "The Lady and the Puggist." Billy Link, Maud Huth, the original Rio Brothers, Parker's dogs, Pierce and Malzee, and motion pictures of comic scenes in a French apartment house are the remaining numbers.

Hitchcock in "The Yankee Consul."

Henry W. Savage announces the engagement of Raymond Hitchcock in the comic opera, "The Yankee Consul," at the Columbia Theater for a week commencing Monday night, October 10. This attraction comes to Washington after five months at the Broadway Theater, New York; two months at the Studebaker Theater, Chicago, and it is now in the midst of a four weeks' engagement at the Garrick Theater, Philadelphia. Mr. Savage, who so recently gave us "The College Widow," and later in the season will give us "The County Chairman," and "Parsifal," has mapped out a hurried season for Mr. Hitchcock, as far as America is concerned, and before many months will present him at the Shattlesbury Theater, London.

Harrison as Tony Lumpkin.

Popular Comedian Seems to Have Scored in "The Two Roses."

Louis Harrison, the well-known comedian, who is with the Schuff, in "The Two Roses," is said to have scored the success of his career in Miss Schuff's new opera. While Harrison has had such a varied history that this statement might at first glance seem sweeping, it must be remembered that Miss Schuff's new opera is a musical rendering of Goldsmith's comedy, "She Stoops to Conquer," and that Harrison plays the Tony Lumpkin role. The part of Tony Lumpkin has appealed to every comedian of several generations, and it has a splendid exponent in ever-droll Harrison, who plays it in the true comedy spirit.

Tony is really a singing character, though it has never been played as such. In the descriptions of Tony roustering with his companions in the inn, the good Dr. Goldsmith made him a singer of ribald songs and rhymes. In the straight comedy, there is no chance for Tony to make use of his voice, so that the audience is always in doubt as to just how much he was able to sing.

In the new opera, "The Two Roses," the Tony Lumpkin part is known as Ferdinand Day, and Mr. Harrison gives it a very droll interpretation. Some of the songs for the part are very amusing, among them, "Appearances are Deceitful," "Why?" "What I Would Do For Susan," and a cat duet with Roland Cunningham, called "The Battle of the Tiles," which is said to be capital. All these songs are said to be thoroughly in keeping with the rough and ready character of Tony.

Notes of the Stage.

Over 4,000 performances of grand opera in English have been given at the Savage Grand Opera Company since it was founded nine years ago in Boston.

W. H. MacDonald, for years associated with Henry Chittenden in "The Bostonians," has been engaged by Alfred E. Aarons for one of the principal parts of a mandarin, in the forthcoming production of "A China Doll," which will begin its season in Chicago in November, afterward coming to New York for a run.

Robert Edeson, the star of "Ransom's Polly," defines the popular play as that in which the hero is a character such as the young man who takes his best girl to see the performance, hopes his best girl will think him and in which the heroine is just the sort of a woman the young man's best girl imagines herself to be.

Ada Hekan will have the benefit of a remarkable supporting company when she begins her tour under the direction of Sam S. Shubert. Charles Richman, the star of "Captain Barrington," and for many years leading man at the Empire Theater, will play opposite her in "The Taming of the Shrew," "The School for Scandal," and "The Country Girl." Oliver Doud Byron, Joseph Weaver, Blanche Weaver, and William Redmond will be other members of Miss Hekan's organization.

De Wolf Hopper, who continues to be seen as the Regent of Slam in "Wanted," has an enviable reputation as a dealer in repartee. Many of his epigrams have descended into history at the Lamb's Club, of which the comedian is a distinguished member. It was Mr. Hopper who branded a certain dignitary with the description "a man with a million-dollar manner and a ten-cent capability," and it was Mr. Hopper who said of a negro poet whose portrait was on view at the American Galleries that he was not "as black as he was painted."

Otis Skinner, who has been with Jean Richepin in Paris this past month in consultation over "Le Chemineau," will inaugurate his new play on October 10 at the Lyric Theater, New York. It was at the Lyric that Mr. Skinner scored a Broadway triumph last year when he appeared with Ada Hekan in revivals of Shakespearean comedies, and an equally great success is predicted for him on this occasion.

"Le Chemineau" will be known in English as "The Harvester," and Mr. Skinner's supporting company includes Lizzie Hudson, Collier, Maud Durbin, Marion Abbott, George Clarke, J. M. Colville, Russell Cranford, Ben Ringgold and Walter Lewis. Miss Collier last acted in New York as leading woman with W. H. Crane.

There will be five panoramas in Henry W. Savage's production of "Parsifal," which will be produced for the first time in English on any stage at the Tremont Theater, Boston, on October 17. The amount of canvas used in each is given below as evidence of the massiveness and expense attached in mounting this festival play:



LOUIS MANN.

Now Starring in "The Second Fiddle."

"The Woods near Castle".....20,000 sq. ft.
"The Grail Hall".....1,500 sq. ft.
"The Garden".....1,500 sq. ft.
To this should be added 500 more square feet to represent "The Ruins of Klingensor's Magical Garden."
"Klingensor's Palace".....3,000 sq. ft.
"Hut in the Forest".....20,000 sq. ft.
making a total of nearly 50,000 square feet.

The revival of "Becky Sharp" by Mrs. Fiske and the new Manhattan company at the Manhattan Theater, New York, beginning its fourth week tomorrow, shows every token of a remarkably sustained popularity. The Manhattan is crowded at every performance, while the calls for seats reach weeks ahead. There seems to be no doubt that "Becky Sharp" will have to be kept on in another term to the demand considerably longer than at first contemplated, but this will, of course, give added time for preparation of the plays to follow it. "Hedda Gabler" is to be revived for a short term after the Mitchell play, and it in turn will be followed by the production of C. M. S. Maclean's drama, as to which there has been much speculation, as its subject has not yet been divulged, and curiosity to see which is stronger, owing to the fact that it is the first serious work of a man who has won his spurs, as well as fortune, in lighter fields.

James O'Donnell Bennett begins a review of the Southern-Marlowe production of "Much Ado About Nothing" with these two paragraphs: "With a Benedick that was quizzical, polished, refined, and meditative; a Beatrice that, accepting the line—Disdain and scorn ride sparkling in her eyes—

—in almost its complete significance, yet chose to put the accent on the fifth word, and a Dogberry that was an epitome of fat unctious and credulous pomposity—a courtly, brilliant and delicate revival of Shakespeare's comedy, "Much Ado About Nothing," was launched at the Illinois Theater Monday night before a great audience.

The Marlowe-Southern forces wheeled around with amazing confidence and celerity, and in the teeth of critics who felt that they had botched "Romeo and Juliet" they flung the pleasant truth that, if they are not yet ready to play to Shakespearean tragedy, they can give a deliciously spirited, whimsical, and naive representation of the subtlety of the comedies.

Louis Mann's engagement at the National Theater the week of October 10 will serve among other things as a medium for the introduction to the theatergoers of Washington of a new leading woman, Dorothy Bevell. Miss Bevell is an American girl, but is comparatively unknown in this country. She served a short apprenticeship in one or two New York productions some time ago and subsequently went abroad to study. As a school girl she had lived in France, and having a thorough knowledge of the language she was successful in obtaining a position in Paris. It was at a performance of "Les Affaires Sont Les Affaires," which is being played in this country under the title of "Business Is Business," that Mr. Dillingham saw her and was attracted by her beauty and ability. Greatly surprised to learn that she was an American he immediately engaged her for Mr. Mann's supporting company. In "The Second Fiddle" Miss Bevell will play the part of a French operatic prima donna.

Madame Kirby Lunn, who has been engaged by Henry W. Savage to create

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Ten thousand (10,000) pounds of beef, Five thousand (5,000) loaves of bread, to those who attend the Barbecue and Athletic Sports by the Master Butchers Association, at Benning Race Track, Wednesday, October 5.
Baseball, Shooting, Dancing, and other amusements for valuable prizes.
Grounds open at 12 p. m.
Sports commencing 2 p. m.
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Next Week—THE CITY SPORTS.



WILL H. VEDDER,
In "The Child Slaves of New York."

the role of Kundry in the first production of "Parsifal" in English, has been a feature of the performances of the "Ring of the Nibelung," given at the Royal Opera House, Covent Garden, in London, this summer, under the direction of Hans Richter. Madame Lunn sang the role of Edla in "Das Rheingold" and in "Siegfried," and was also heard as Ortrud in "Lohengrin," Brangäne in "Tristan and Isolde," and Amneris in "Aida." Madame Lunn was born in Manchester, England, and studied at the Royal College of Music in London, where she gained the national scholarship. In addition to being one of the leading concert and oratorio singers in England, she has also won success as an interpreter of Wagnerian roles at Covent Garden, London, and at the Metropolitan Opera House, in New York. Madame Lunn has already sung the role of Kundry on the concert stage, and she will attend the performance of "Parsifal" at Bayreuth this summer to perfect herself in the part.

It grieves me to say it, but our dear Clyde Fitch is getting fat. His face is taking on pudgy lines, and his figure—perhaps it was only that his coat was loosely buttoned, but he certainly looked portly in the circumstance when we spied him running to catch a car that was to take him to a rehearsal of his "Coronet of a Duchess" last week. More than that, he wore a burnt onion—name for snuff color—suit, and an ugly pot hat from the other side. Briefly, our clever American Clyde looks like a French shopkeeper, a far cry from the thin, dark fellow who, when he was in agreement with his landlady in the old days of struggle, spent his last dollar and a half for an American rose for the opera, and presented it to her with such a soulful glance from his pensive brown eyes that she tore up the bill.

Does "prosperity spoils a man" apply to personal appearance? Once, Clyde Fitch was handsome. Now, like Hogenheimer, he is "very rich."—Matinee Girl in the "Mirror."

Sir Henry Irving began his farewell tour of the English provinces at Cardiff, last Monday evening in "The Merchant of Venice." Edith Wynne Matthison, known here by her excellent performance

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In a New Comedy Opera by Ludwig Engländer and Stanislaus Stange, entitled
THE TWO ROSES

Next Week—SEAT SALE THURSDAY.
CHARLES B. DILLINGHAM will present
LOUIS MANN
In the new comedy drama
THE SECOND FIDDLE
By GORDON BLAKE.

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As Homer Sherwood

New York
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Full of Action and Interesting Features of Life in the Great Metropolis
20—Massive Scenes—20
NEXT ATTRACTION.....ONLY A SHOP GIRL.

ances with Ben Greet's company, was the Portia, and she will continue through the season to play the heavier leading roles in the Irving repertoire. On his second night at Cardiff Sir Henry presented "Becket," and introduced Maude Fealy in the character of Rosamond.

Grace Cameron, of the Piff, Paff, Puff Company, who was married a fortnight ago to H. W. Kenworthy, received as a wedding gift from her manager, F. C. Whitney, 10 per cent of the receipts at the Casino last Monday evening. The check was for something more than \$200, it is said.

Reginald De Koven has finished the music of his new opera for De Wolf Hopper.

Ida Conquest last week signed a contract with Thomas W. Ryley to star under the direction of that manager for the next five years. Miss Conquest will begin her stellar career soon after the election in a new play that Mr. Ryley secured for her while abroad this summer.

The chorus of "The Isle of Spice" company sang last week for the patients of the Roosevelt and Bellevue Hospitals.

A testimonial dinner was given by the dramatic critics of Chicago on the evening of September 15, in honor of William Winter, who was on his way from Mentone, Cal., where he passed the summer, to New York, where he will resume his work on the "New York Tribune." In the company were William Winter, Mr. and Mrs. Jefferson Winter, Mr. and Mrs. Lyman B. Glover, Ethel Barrymore, Julia Marlowe, and Mrs. Robert Mantell, Delancey M. Halbert, Mr. and Mrs. James O'Donnell Bennett, Mr. and Mrs. Frank Buck, Barrett Eastman, Judge Peter McCaughey, W. L. Hubbard, H. H. Kohlhaas, and Major McConnell.

Eleanor Robson's success in London has led to the cancelling of her Chicago time, which will be added to that given her at the Duke of York's Theater. She will return in time to open in St. Louis on Christmas week.

Sarah Bernhardt has backed up her idea that the Shakespeare memorial should be built by international offerings by subscribing one thousand francs.

Alice Hall, a young actress of Boston birth, has become the leading woman at the Royal Theater, Prague, Bohemian Austria. Her performances on the German-speaking stage have been highly successful, and she is established securely in the favor of European audiences.

Alice Nielsen, late of the light opera stage in America, will be the principal prima donna of the Italian grand opera company which will begin a season at Covent Garden, London, next month.

Mrs. Richard Mansfield (Beatrice Cameron) was thrown from her horse at New London, Conn., last Wednesday, and received injuries that may be permanent. Mr. Mansfield immediately went from New York to New London on a special train, taking with him a noted surgeon. An examination revealed the fact that Mrs. Mansfield was very severely bruised and that her spine had been injured.

Kate Claxton is said to be contemplating a vaudeville debut in a one-act play in which she will impersonate a character somewhat on the order of Louise in the "Two Orphans."

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